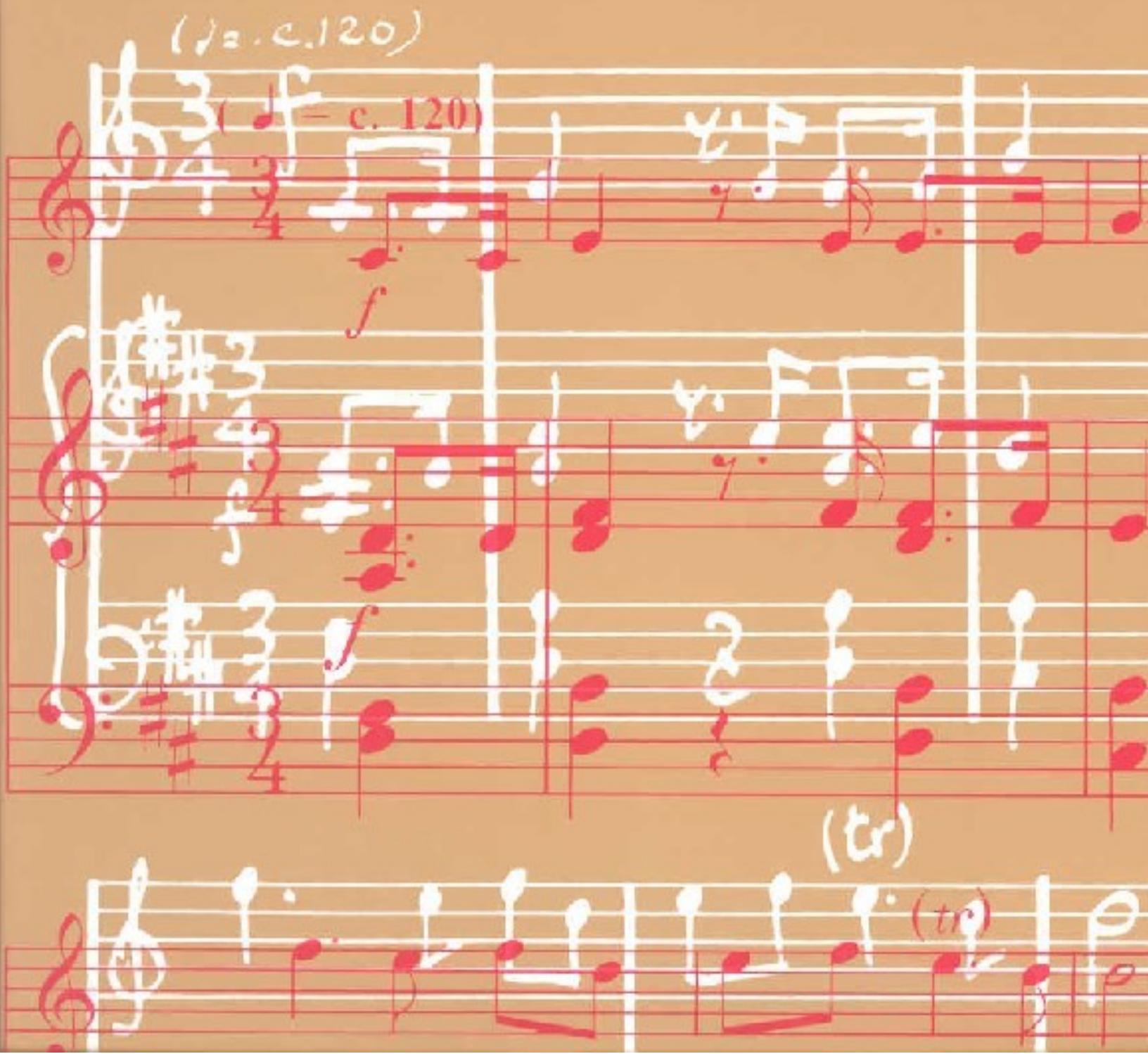
ABRSM PUBLISHING

Eric Taylor

Music Theory in Practice

GRADE 4

The Associated Board of the Royal Schools of Music

Syllabus for Grade 4

As in preceding grades, with the addition of:

(1) All simple and compound duple, triple and quadruple time signatures, and the grouping of notes and rests within these times. The breve and its equivalent rest. Double-dotted notes and rests. Duplets. Questions will include the composition of a four-bar rhythm *or* (at candidate's choice) the composition of a rhythm to given words.

(2) Alto clef (C clef centred on 3rd line). The identification of notes in the alto clef in any of the keys set for this grade, and the transcription at the unison of a simple melody from the treble or the bass clef to the alto clef, and vice versa. Double sharp and double flat signs, and their cancellation. Enharmonic equivalents.

(3) Scales and key signatures of all major and minor keys up to and including five sharps and flats, with both forms of minor scales. Technical names for the notes of the diatonic scale (tonic, supertonic etc.). Construction of the chromatic scale. All intervals, not exceeding an octave, between any two diatonic notes in any of the keys set for this grade.

(4) The identification and writing of triads (root position) on the tonic, subdominant and dominant notes in any of the keys set for this grade. The recognition of ⅔ (root position) chords on the tonic, subdominant and dominant notes in any of the keys set for this grade (the harmonic form of the scale will be used in minor keys).

(5) More terms and signs, including the recognition and naming (but not writing out) of the trill, turn, upper and lower mordent, acciaccatura and appoggiatura. Questions about a passage of music will include simple related questions about standard orchestral instruments.

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The music on the cover is the opening of an arrangement for trumpet in D and piano by Philip Cranmer of the aria, 'The trumpet shall sound', from Handel's *Messiah* (*Handel and Bach Arias*, published by the Associated Board).

In the quoted music examples, tempo marks without brackets occur in the original as shown. Tempo marks in brackets occur earlier in the music or are editorial.

A Time signatures

(see *The AB Guide to Music Theory*, 1/2, 3/3 & 5/1–3)

In Grade 4, exercises may be set on all simple and compound duple, triple and quadruple time signatures. Those already introduced in the previous grades are:

Simple time $\frac{3}{8}$

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

$\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$

Compound time $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

Of the other possibilities, some are uncommon, e.g. $\frac{2}{8}$ (although an example is quoted in Exercise 23 below); while others are even more rarely found. Those in the following list, however, may all be met quite frequently and should be understood in Grade 4:

Simple time $\frac{4}{8}$

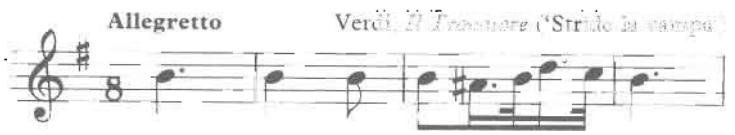
Compound time $\frac{6}{4}$ $\frac{9}{4}$

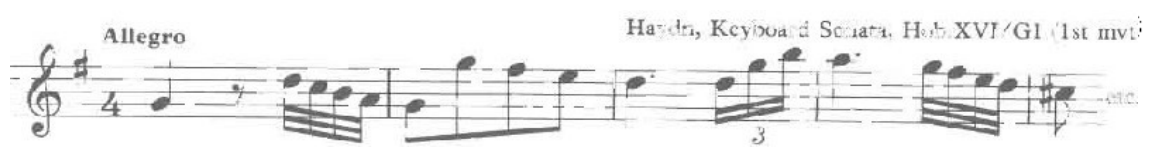
$\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

$\frac{4}{8}$ does not present any new problems of notation, since *on paper* there is no difference between a passage in $\frac{4}{8}$ and the same notes written in $\frac{2}{4}$. This, for example, could have a time signature of either $\frac{4}{8}$ or $\frac{2}{4}$:

although the choice of time signature should of course affect the way in which the passage is performed. $\frac{4}{8}$ indicates four beats in a bar, while $\frac{2}{4}$ indicates two beats in a bar. They only *look* the same because in $\frac{4}{8}$ the beats are written as quavers, while in $\frac{2}{4}$ they are written as crotchets.

Exercise 1 Add the upper figure to the time signature in each of these examples.

(a)

(b)

(c)

(d) Moderato e dolce — Boyce, Symphony No.1 (2nd mvt)

(e) Andante — Stravinsky, *Capriccio* (2nd mvt)

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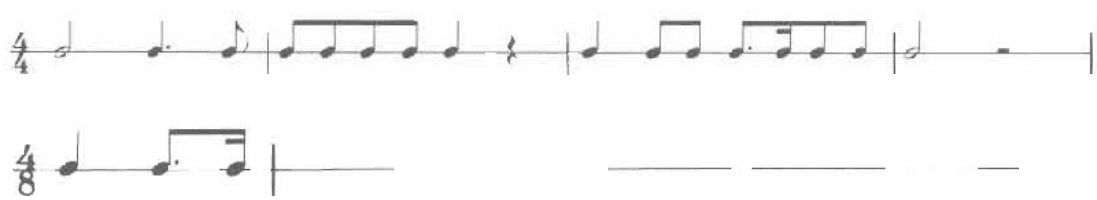
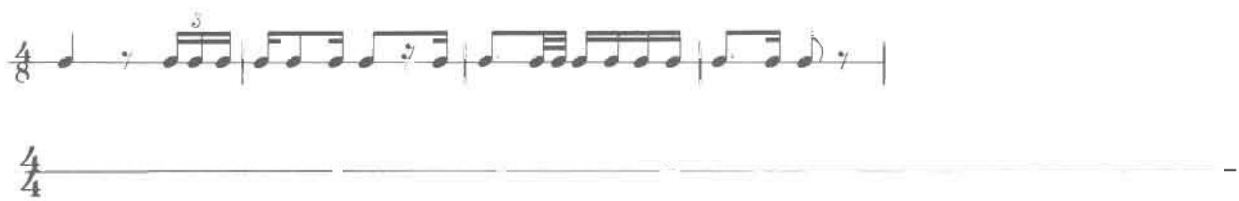
Exercise 2 Rewrite this rhythm in $\frac{4}{8}$ without changing its effect (the solution to the first bar is given).



Similarly, rewrite this rhythm in $\frac{4}{4}$.

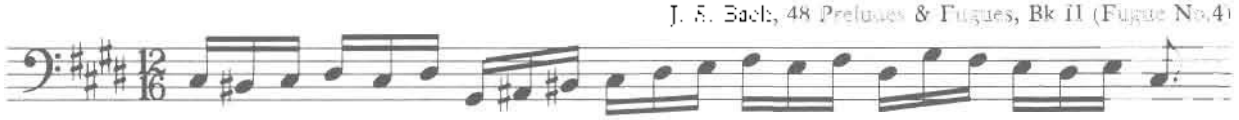


In the new compound time signatures, the grouping of notes and rests follows the rules applied to $\frac{6}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$ in Grade 3. All that is different is that:

in $\frac{6}{4}$, $\frac{9}{4}$ and $\frac{12}{4}$ the note values are doubled (e.g. quavers become crotchets); and

in $\frac{6}{16}$, $\frac{9}{16}$ and $\frac{12}{16}$ the note values are halved (e.g. quavers become semiquavers).

Exercise 3 Add bar-lines to the following. Except where the first bar-line is given, each example starts on the first beat of the bar.

(a) J. S. Bach, 48 *Preludes & Fugues*, Bk II (Fugue No.4)

(b) Lento — Howells, *Psalm Preludes for organ*, Op.32 No.1

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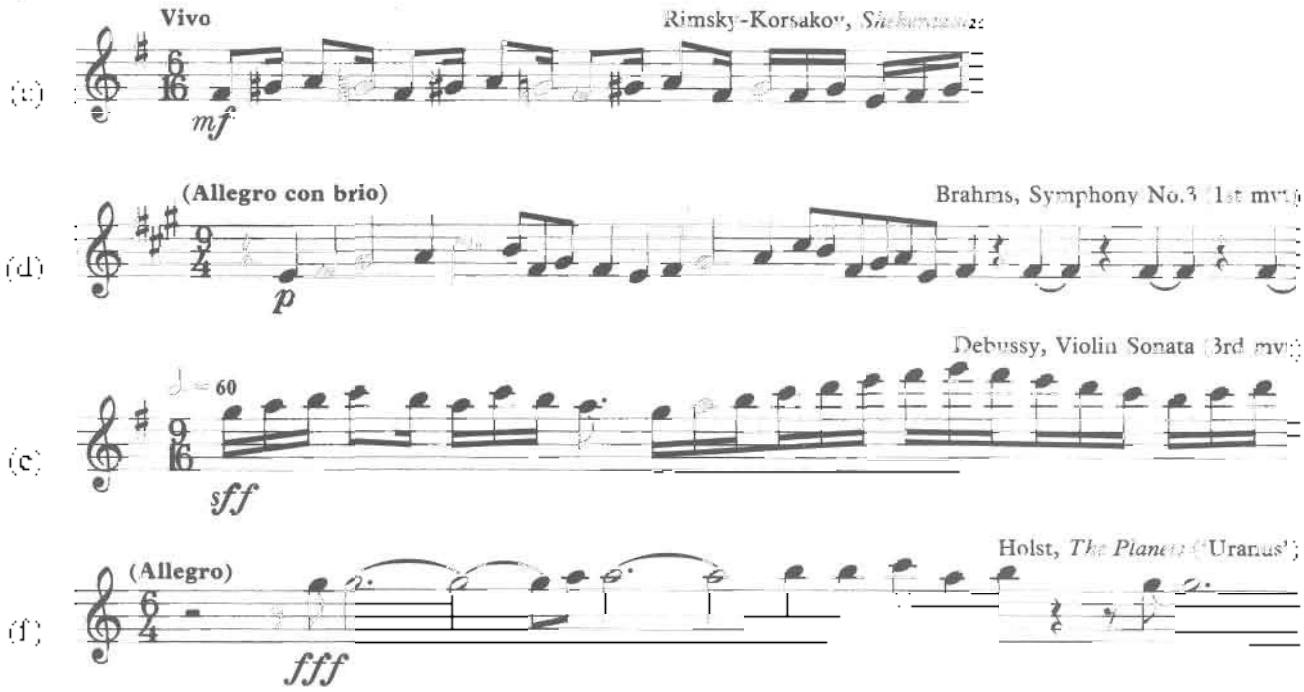
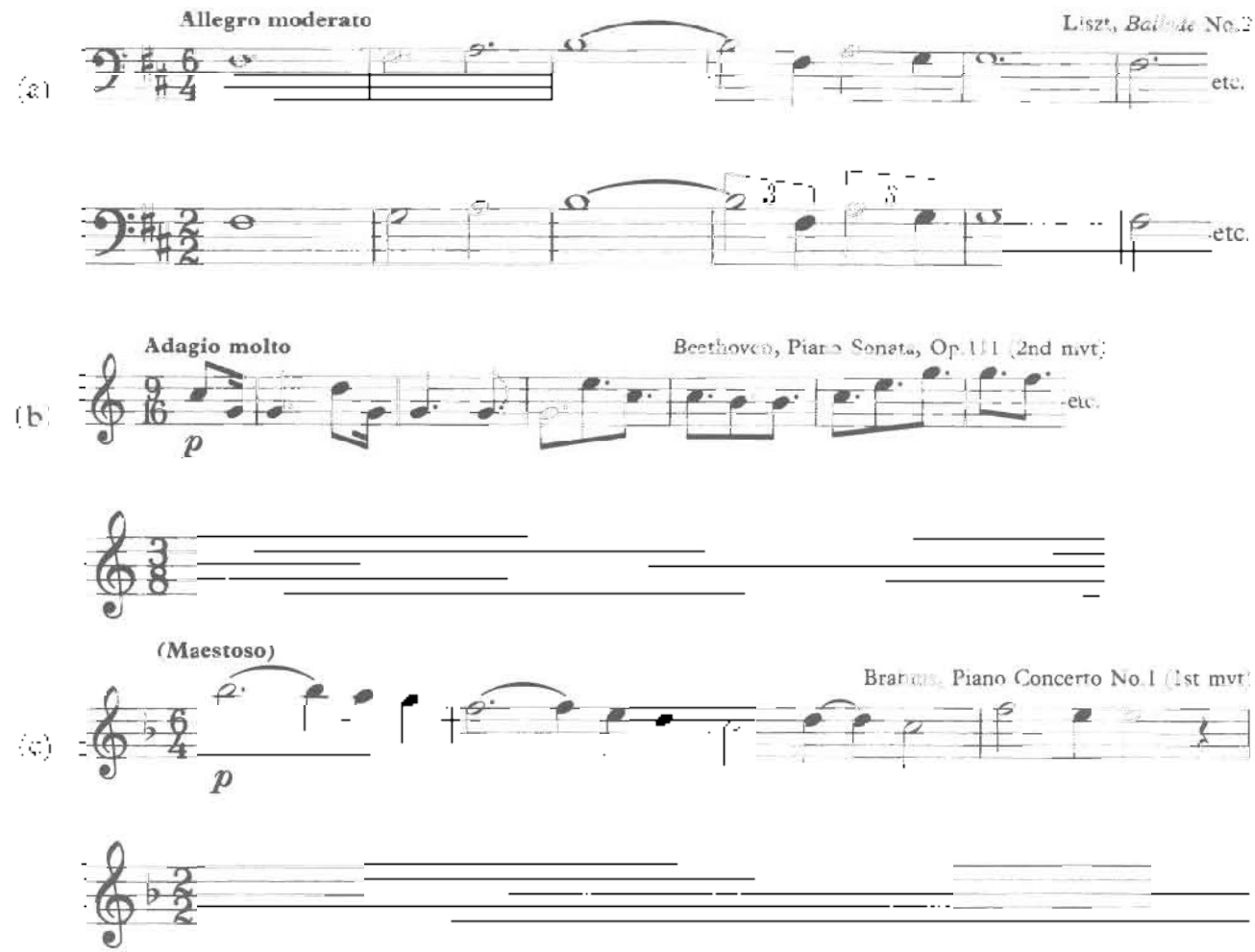
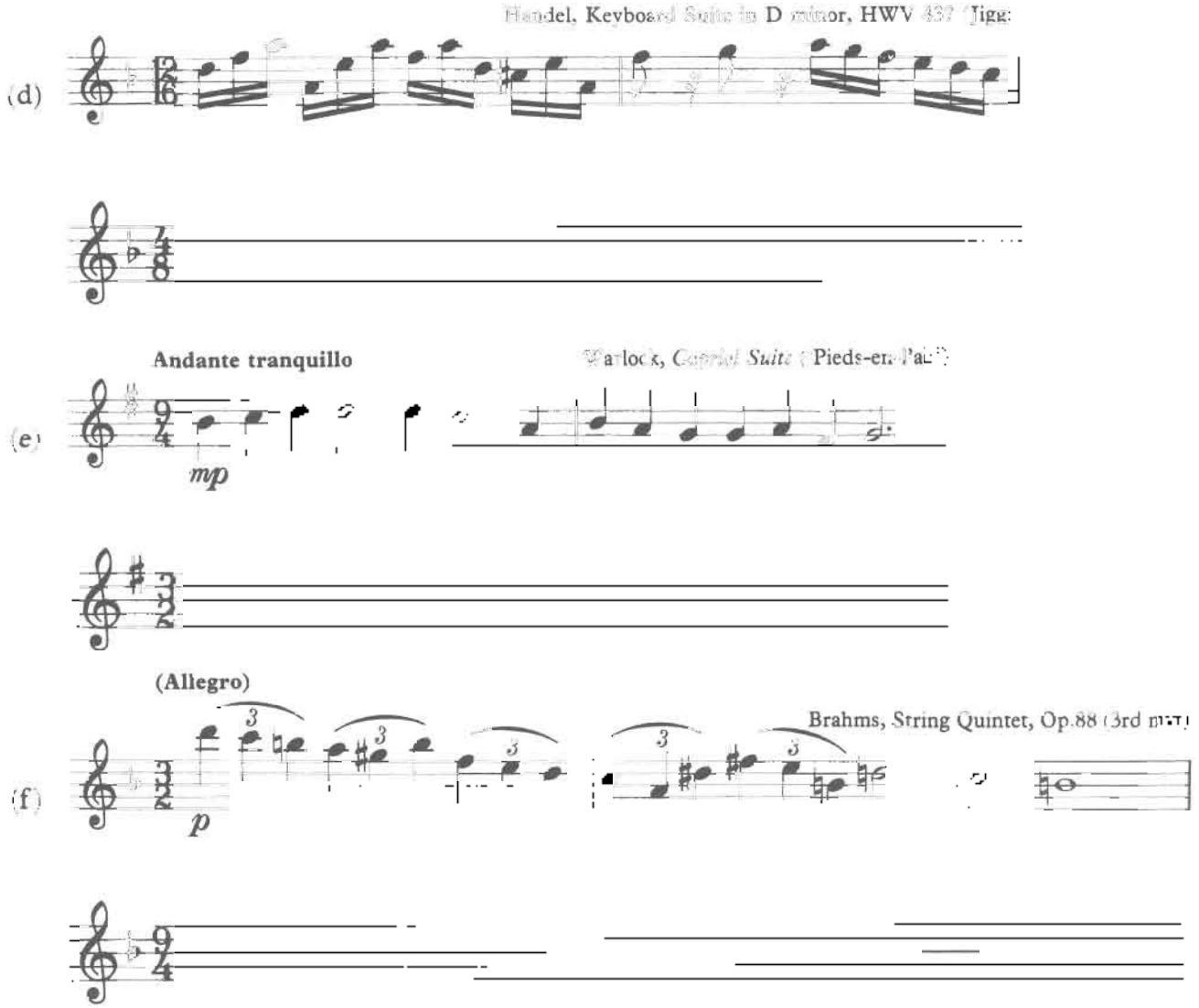
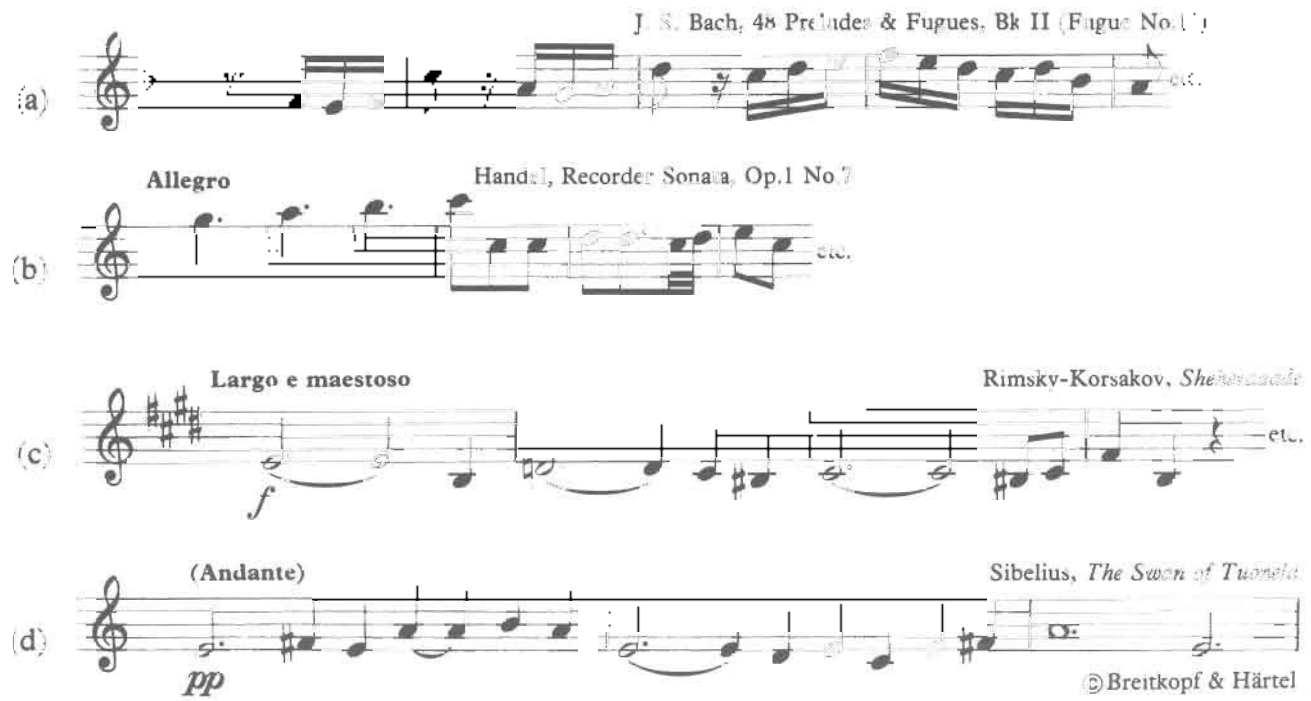
Exercise 3
(continued)



Exercise 4

Rewrite each of the following, using the given time signatures but without changing the effect. (As an illustration, the solution to the first example is given.)

Exercise 5 Add the time signature to each of the following.

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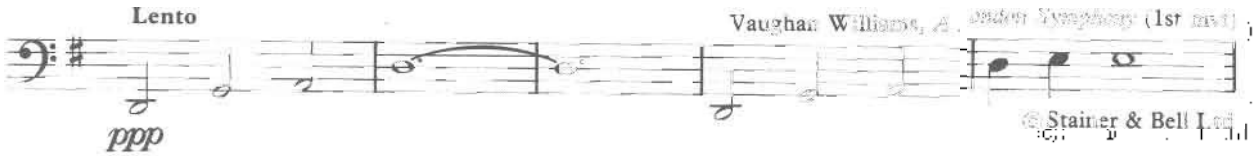
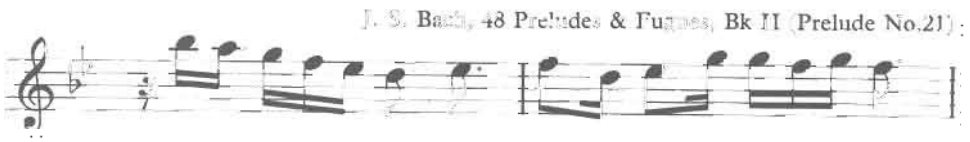
Exercise 5
(continued)

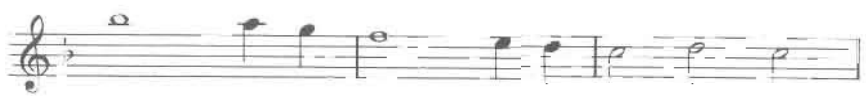
(e)



(f)



The passages quoted in Exercises 4 and 5 above provide examples of the ways in which notes and rests should be grouped in the new time signatures. It must always be made as clear as possible where the beat occurs. Remember that in compound time the beat is always a *dotted* note: e.g. in $\frac{6}{4}$ a dotted minim; in $\frac{6}{16}$ a dotted quaver. Thus the first three bars of the Brahms melody (Exercise 4) are written as shown there, and NOT -



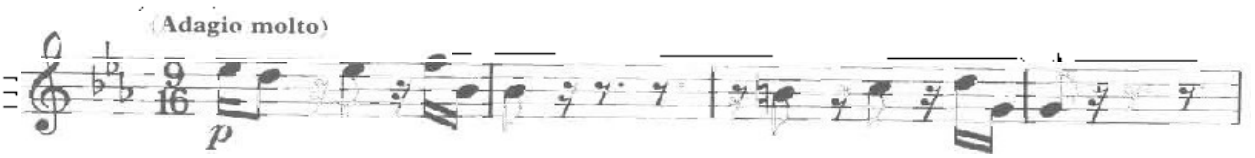
(This last notation is wrong because it implies three minim beats in a bar, i.e. a time signature of $\frac{3}{2}$.) And in Exercise 4d, by Handel, notice that the semiquavers were beamed together in threes, to show the dotted quaver beat. Had they been beamed in sixes -

the notation would have suggested a time signature of $\frac{6}{8}$. In Exercise 3e, Debussy's beaming is another way of showing that the semiquavers are grouped in threes, and therefore that the beat is again a dotted quaver.

Exercise 6

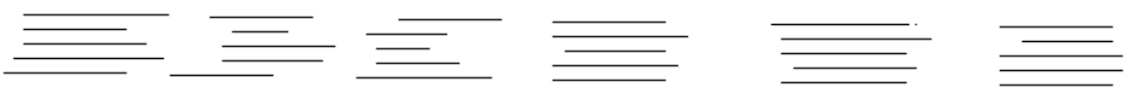
Copy out the following, putting in bar-lines in accordance with the time signatures. Beam notes together as appropriate, and correct the notation of notes and rests where necessary. (As an illustration, the solution to the first example is given.) Except where the first bar-line is given, each example starts on the first beat of the bar.

(a)



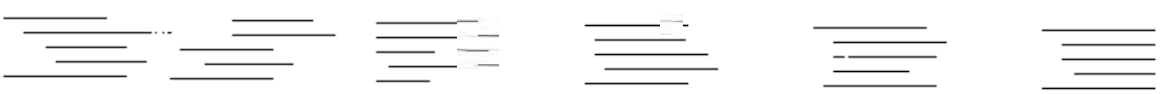
(b) Andante

Wagner, *The Flying Dutchman* (Overture)



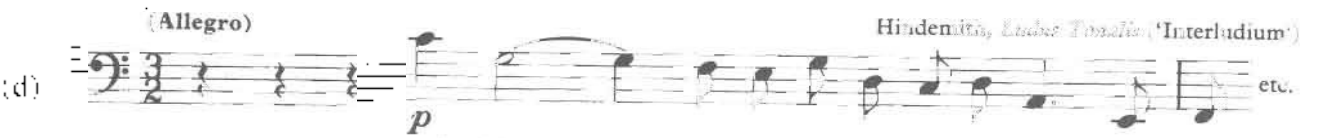
(c) (Andante)

Handel, Concerto Grosso, Op.6 No.3 (2nd mvt.)



(d) (Allegro)

Hindemith, *Ludus Tonalis* ('Interludium')



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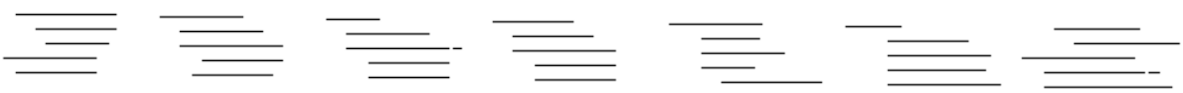

(e) Allegro molto moderato

Sibelius, Symphony No.7

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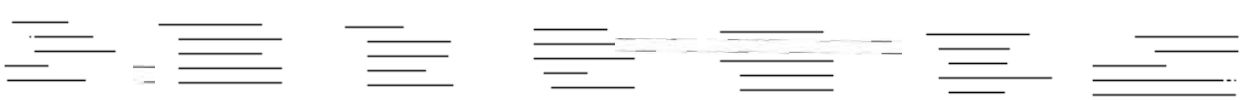
(f) Allegro

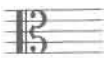
J. S. Bach, Flute Sonata No.1, BWV 1030



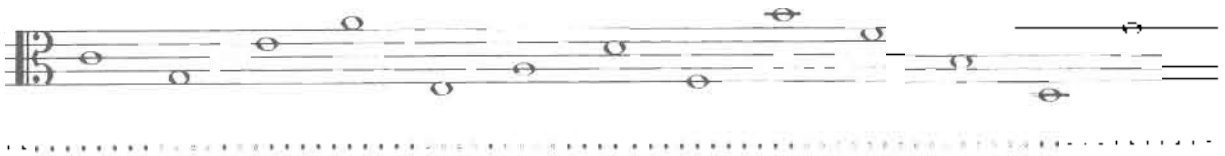
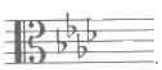
B Alto clef

(see *The AB Guide to Music Theory*, 4/7)

The C clef is printed , but it can be drawn more simply, e.g. , or . What is essential is that the two curved lines should be clearly placed above and below a stave line: the stave line runs *between* them and always indicates middle C. When the clef is centred on the middle line of the stave –



it is known as the 'alto' clef. This clef is now used mainly by the viola, but in earlier periods it had a wider use, especially in vocal music.

Exercise 7 Underneath each of these notes, write its letter name.

In previous grades, key signatures of up to four sharps or flats were introduced. They are laid out thus in the alto clef:

Exercise 8 After each clef, write the key signature and tonic triad of the key named.

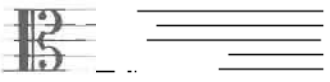
G major

C minor

B♭ major

B minor

A major



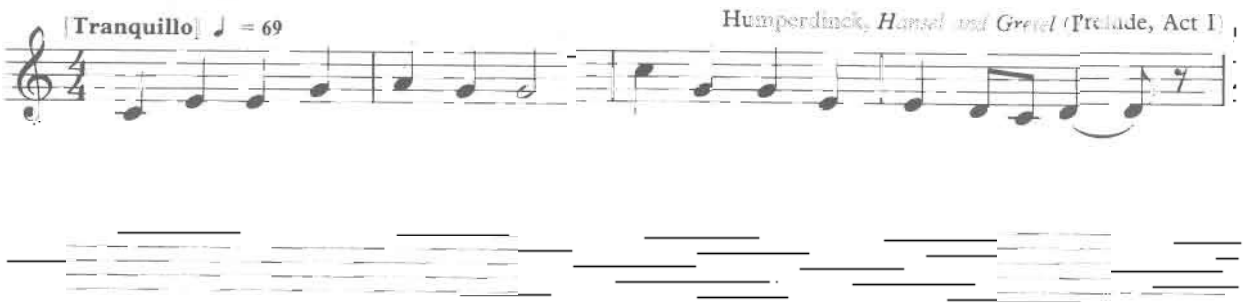
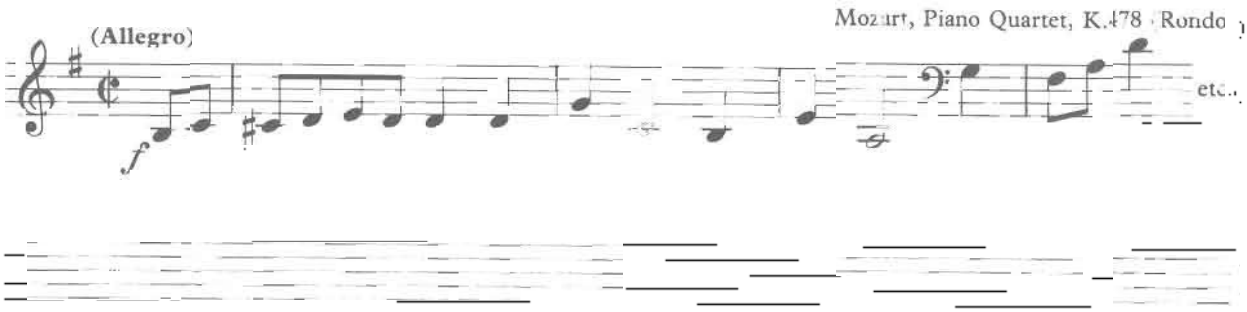
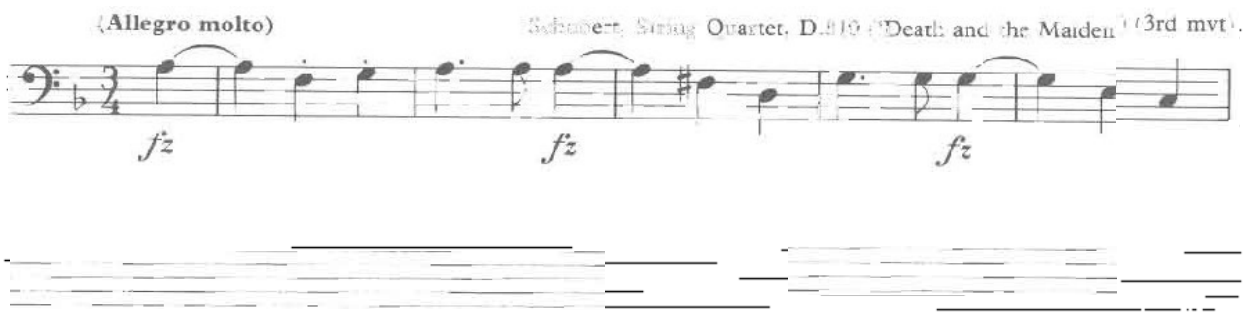
G minor

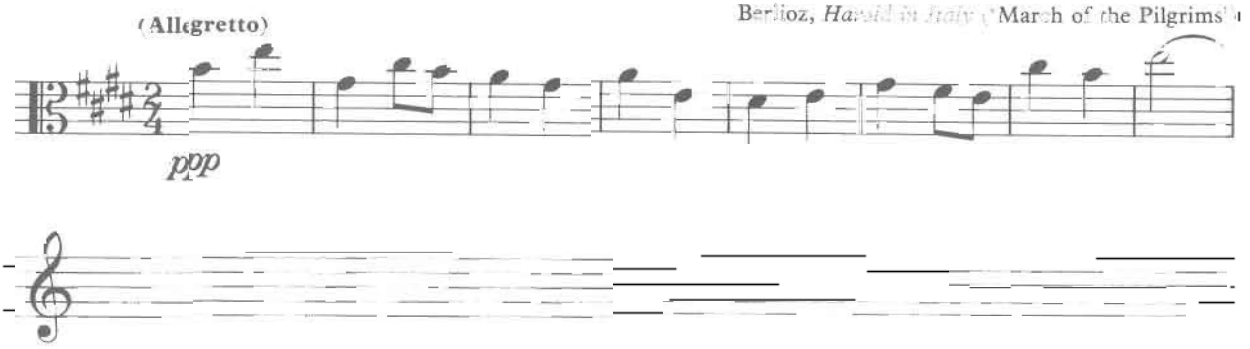
D major

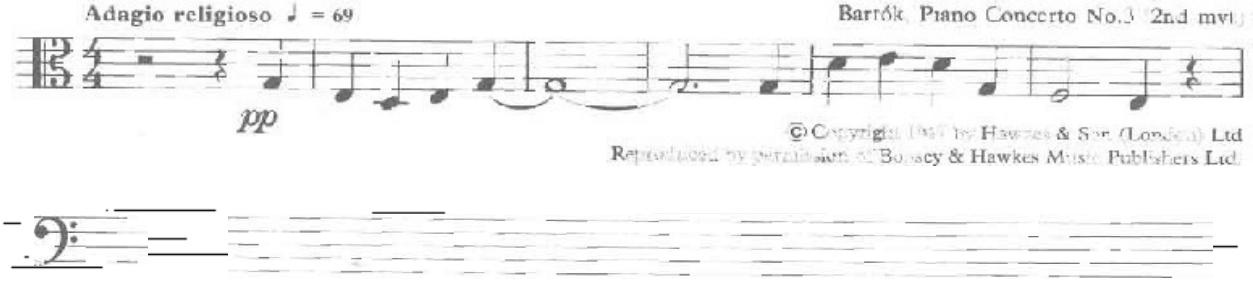
E minor

F♯ minor

Exercise 9 Rewrite the following, using the alto clef.

(a) [Tranquillo] ♩ = 69 Humperdinck, *Hansel and Gretel* (Prelude, Act I)

(b) (Allegro) Mozart, Piano Quartet, K.478 (Rondo) etc.

(c) (Allegro molto) Schubert, String Quartet, D.810 ('Death and the Maiden') (3rd mvt.)

Exercise 10 Rewrite the following, using the given clefs.

(a) (Allegretto) Berlioz, *Harold in Italy* ('March of the Pilgrims')

(b) Adagio religioso ♩ = 69 Bartók, Piano Concerto No.3 (2nd mvt.)



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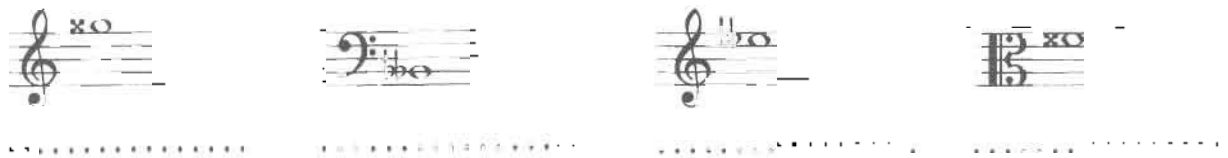
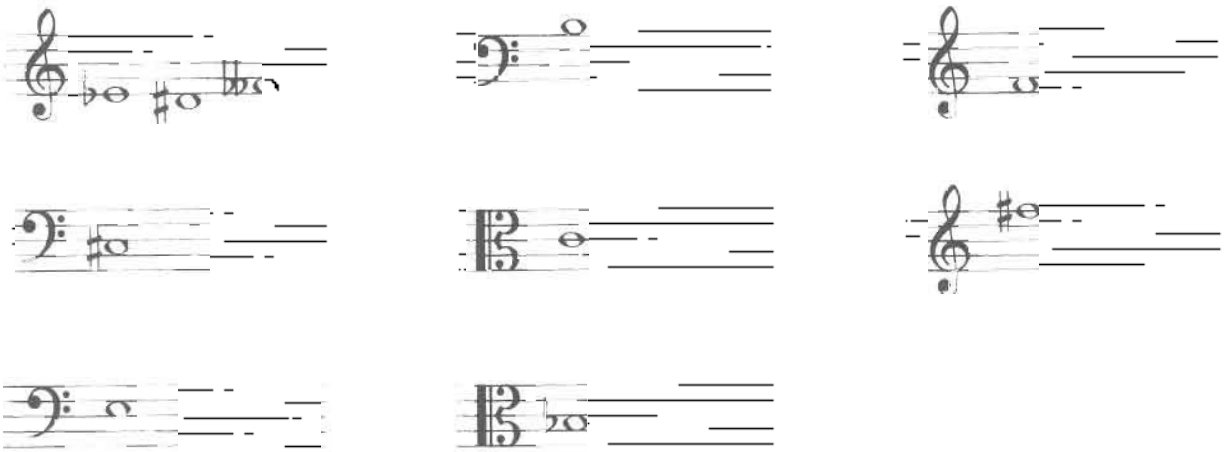
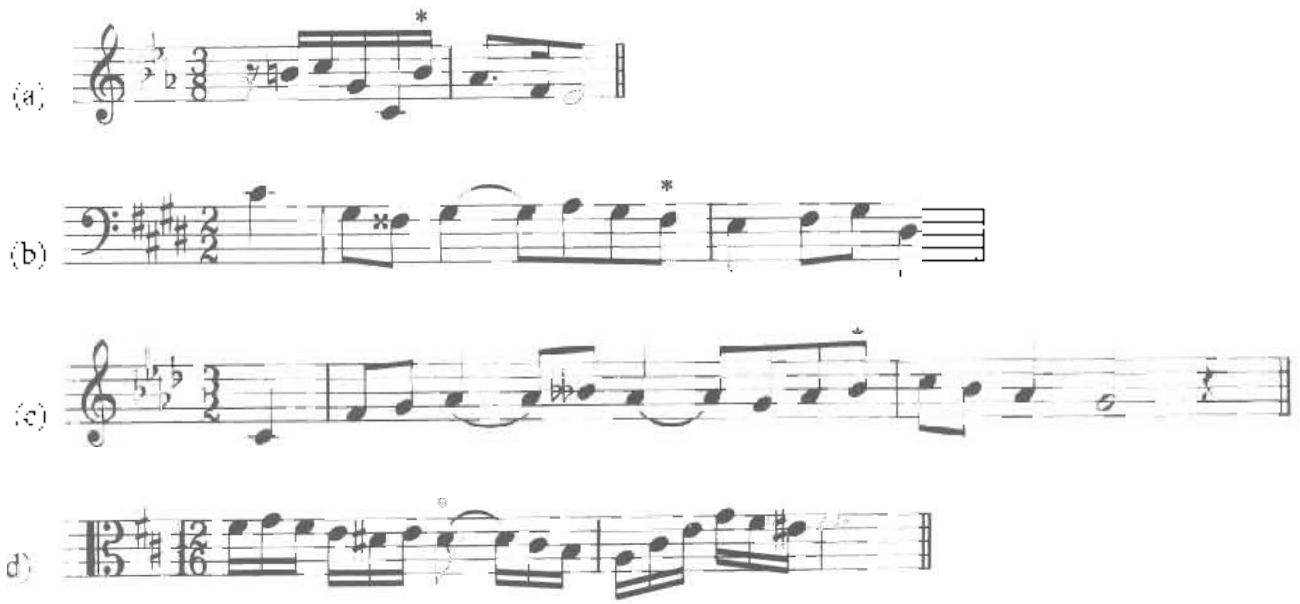
C Double sharps and double flats

(see *The AB Guide to Music Theory*, 4/5)

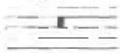
Exercise 11 Under each of these notes, write its full name (for example, 'C double sharp').

Exercise 12 After each of these notes, write two other notes which sound the same (i.e. notes which are enharmonic equivalents of the given note), as shown in the first example.



The next exercise deals with the cancellation of double sharps and double flats.

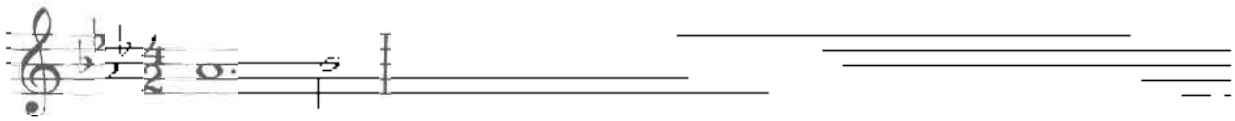
Exercise 13 Before each of the notes marked *, add the accidental needed to restore it to its normal pitch (as shown by the key signature).

D Breves, double dots, duplets

(see *The AB Guide to Music Theory*, 1/1, 3/1–2, 5/4)

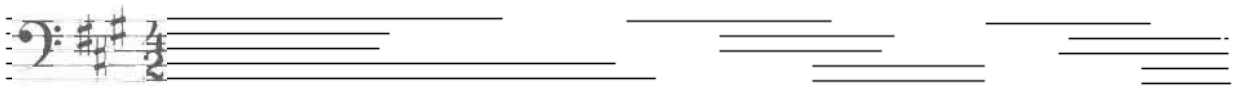
A breve, , lasts as long as two semibreves. It fills a whole bar in $\frac{4}{2}$.
A breve rest is written  , and this rest is used for a completely silent bar in $\frac{4}{2}$.
(Remember, however, that in all other time signatures a completely silent bar is shown as .)

Exercise 14 Rewrite these scales, doubling the time values. (The opening of the first one is given.)

(a)

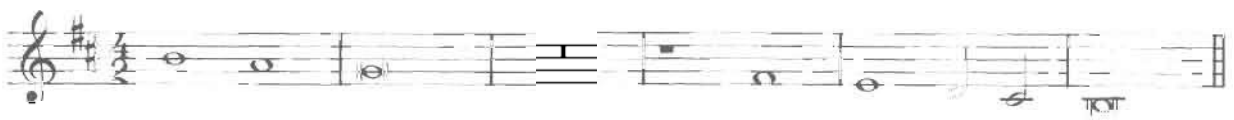


(b)

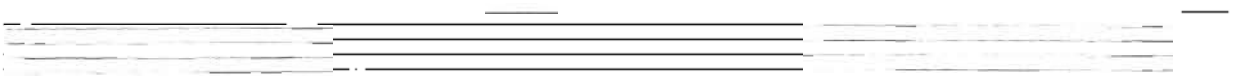


Exercise 15 Rewrite these scales, halving the time values. Remember to alter the time signatures accordingly.

(a)



(b)

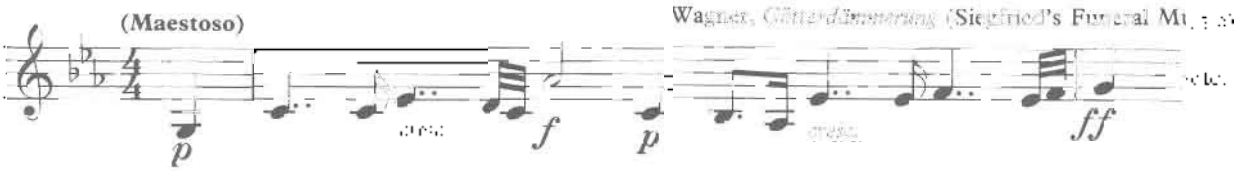


A second dot after a note adds half the length already added by the first dot -

e.g.

Exercise 16 Add the missing bar-lines in the following. Each example starts on the first beat of the bar, except where the first bar-line is given.

(a)

(b) 

(c)

A duplet is most commonly indicated by a figure *2* above the notes: for example.

♩. divided into two becomes

♩. divided into two becomes

♪. divided into two becomes

Notice the time values in the above illustrations.[1]

Duplets may also be written as dotted notes: for example,

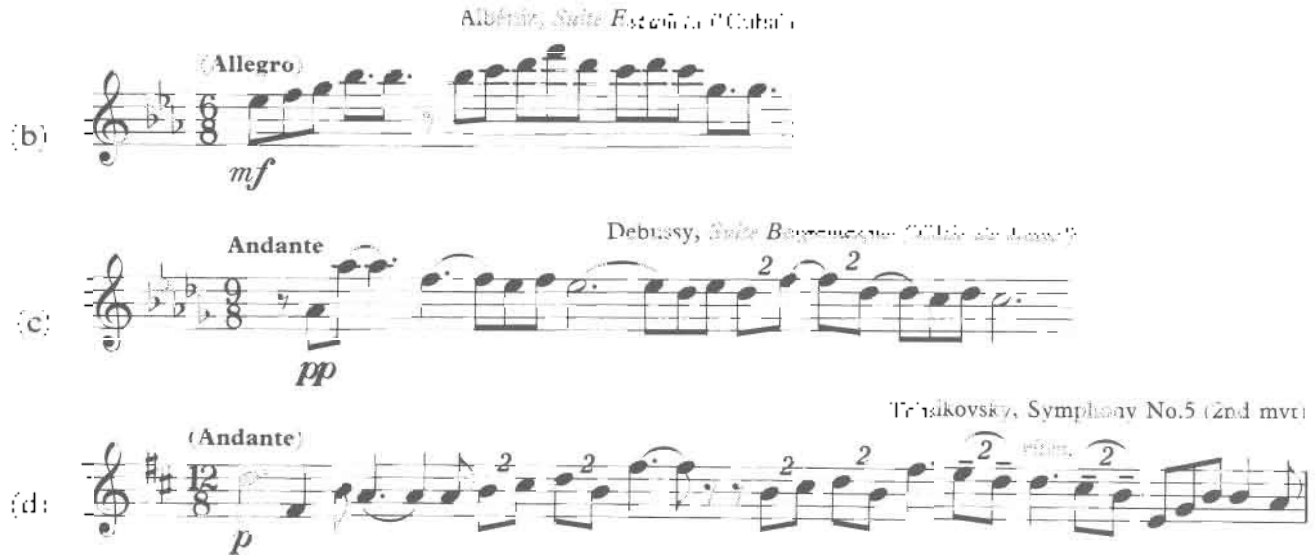
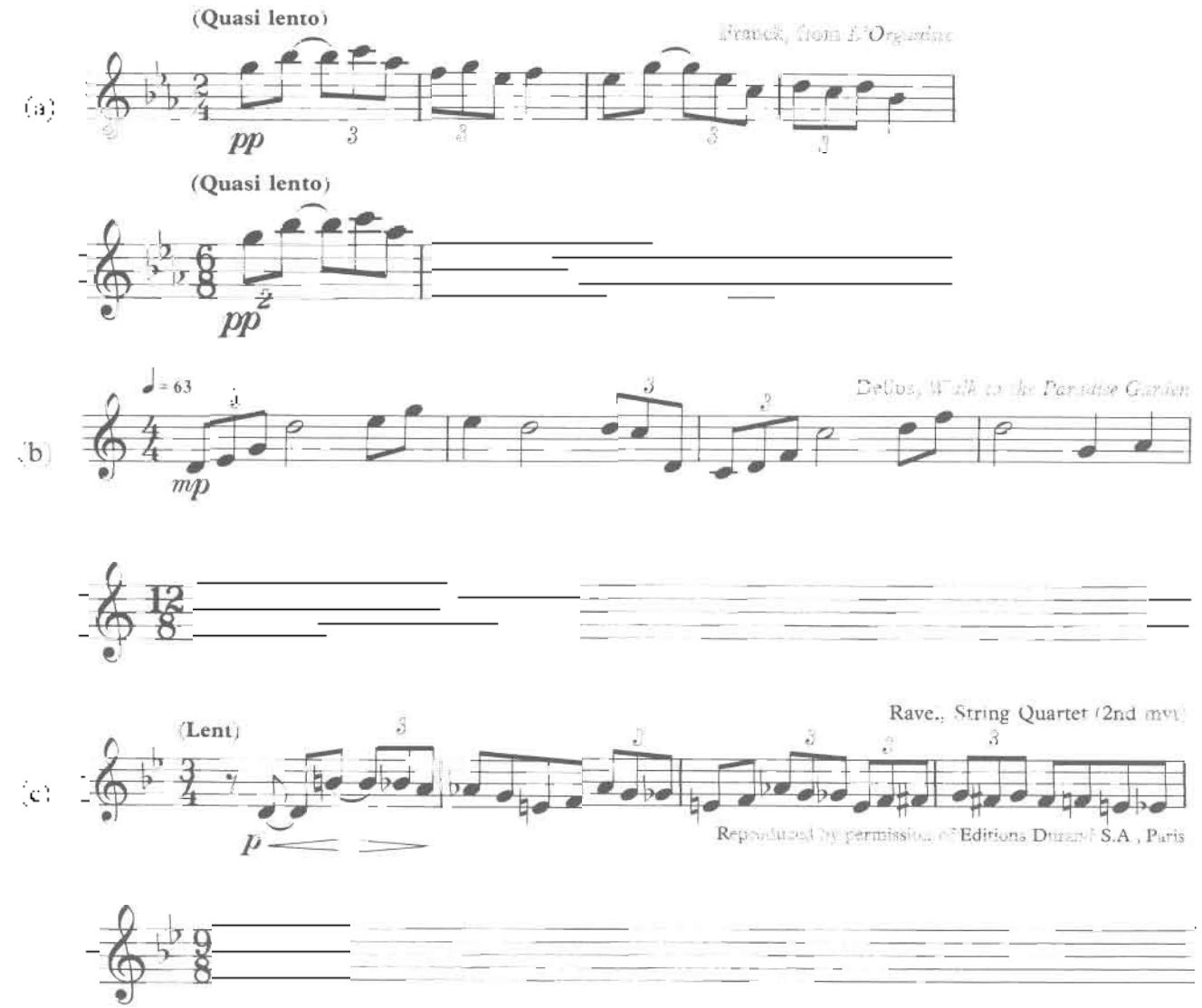
♩. divided into two becomes ♩. ♩.

♩. divided into two becomes ♩. ♩.

♪. divided into two becomes ♬.

Exercise 17 Add bar-lines in the following, all of which begin on the first beat of the bar.

(a)

[1] Very occasionally, duplets are written with other time values (see *The AB Guide to Music Theory*, Part I, p.104.), but these are too rare to be regarded as standard practice. They should not be used in the theory examinations.

Exercise 18 Without changing the effect, rewrite the following, using the given time signatures. (As an illustration, the opening of the first example is given.)

E Keys with five sharps or flats
Technical names of notes in diatonic scales

(see *The AB Guide to Music Theory*, 1–4)

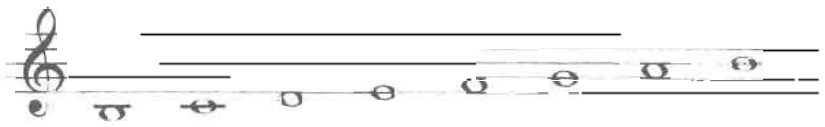
Grade 4 adds major and minor scales with five sharps or flats:

B major G♯ minor D♭ major B♭ minor

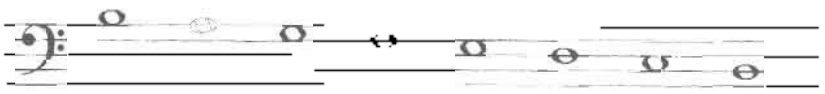
The key signatures are laid out thus:

Exercise 19 Write accidentals where they are needed to make the scales named. (Do not use key signatures.) Add ⌐¬ above any pairs of notes which are a semitone apart.

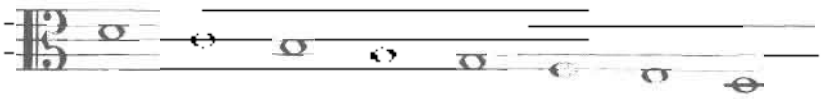
B major



B♭ melodic minor

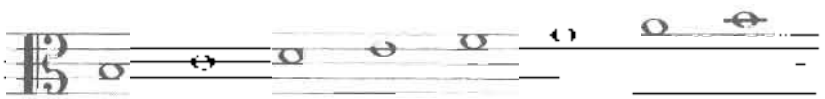


D♭ major



G♯ harmonic minor

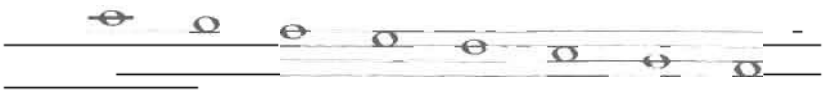
B♭ melodic minor



Exercise 20 Write the clefs and accidentals needed to make the scales named. (Do not use key signatures.) Add ⌐¬ above any pairs of notes which are a semitone apart.

B♭ harmonic minor

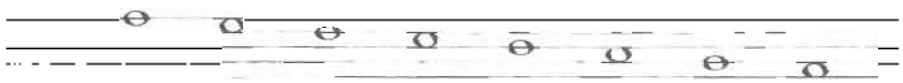
B major



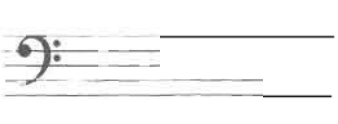
D♭ major

G♯ harmonic minor

G♯ melodic minor

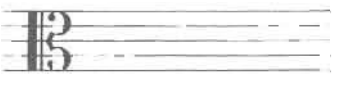


Exercise 21 After each clef, write the key signature and tonic triad of the key named.



B major

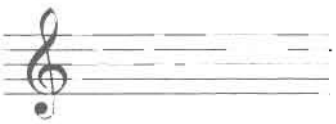
B♭ minor



G♯ minor

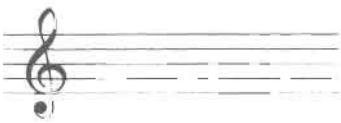
D♭ major

D♭ major



B major

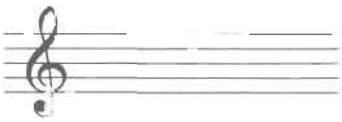
B major



G♯ minor

G♯ minor

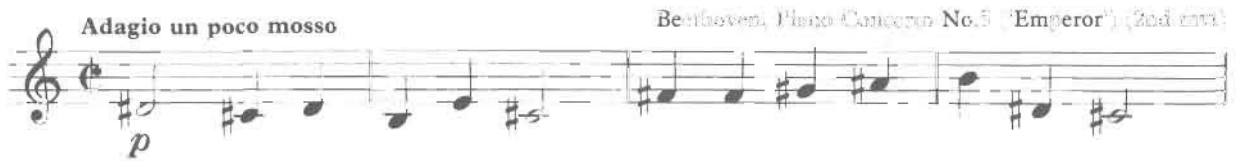
B♭ minor



D♭ major

B♭ minor

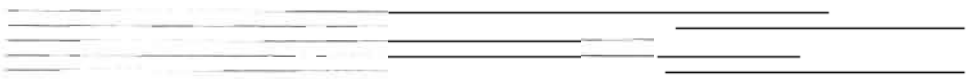
Exercise 22 Name the key of each of the following. Then write them out again, using the correct key signature. Leave out any accidentals which become unnecessary, but remember also to add any that may be needed.

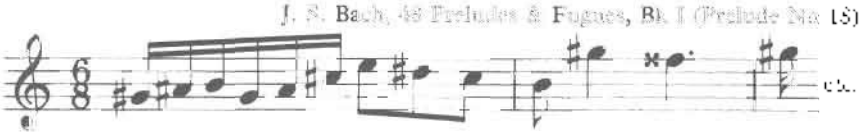
(a)

Key . . . . . .

Exercise 22
(continued)

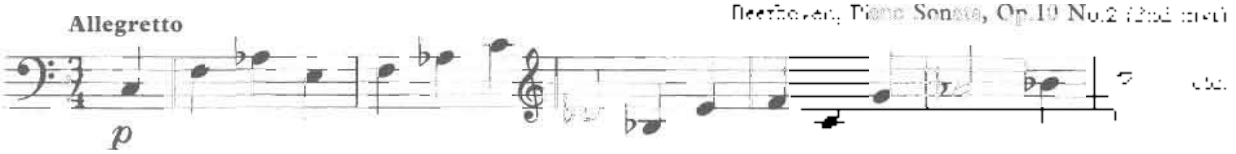
(b) Andantino — Tchaikovsky, Symphony No.4 (2nd mvt)

Key . . . . . .

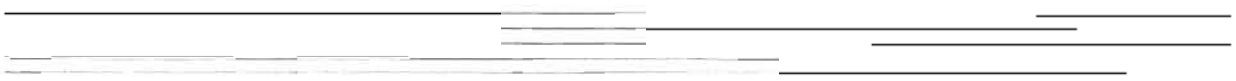


(c) J. S. Bach, 48 Preludes & Fugues, Bk. I (Prelude No. 18)

Key . . . . . .

(d) Allegretto — Beethoven, Piano Sonata, Op.10 No.2 (2nd mvt)



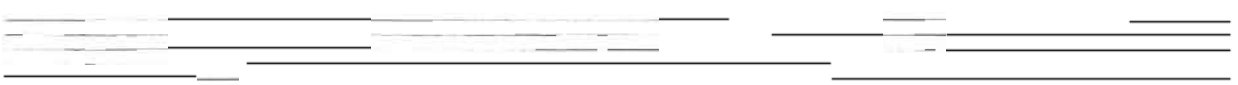
Key . . . . . .



(e) Stravinsky, *Firebird* ('Ronde des Princesses')

©Schott & Co. Ltd

Key . . . . . .



(f) Andante sostenuto ♩ = 52 — Berlioz, *Roman Carnival* (Overture)

Key . . . . . .

In Grade 4, candidates are also required to know the technical names of the notes forming major and minor scales, i.e. the names of the 'degrees' of diatonic scales. These, in ascending order, are:

(1) Tonic, (2) Supertonic, (3) Mediant, (4) Subdominant, (5) Dominant, (6) Submediant, (7) Leading note, (8) Tonic.

Exercise 23 Name the key of each of the following, and underneath write the technical names (e.g. tonic, dominant) of the notes marked 1, 2, 3 and 4.

(a) Traditional, 'Polly put the kettl e on'

Key ..... 1 ..... 2 .....

3 ..... 4 .....

(b) Allegro vivace — Beethoven, Cello Sonata, Op.69 (3rd mvt.)

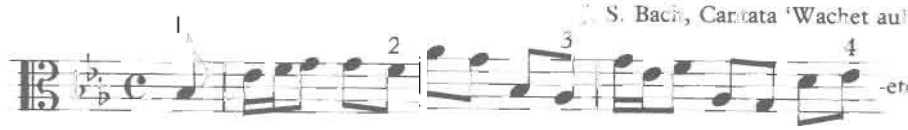
Key ..... 1 ..... 2 .....

3 ..... 4 .....

(c) Molto adagio — Mahler, Symphony No.9 (4th mvt.)

Key ..... 1 ..... 2 .....

3 ..... 4 .....

(d) J. S. Bach, Cantata 'Wachet auf'

Key ..... 1 ..... 2 .....

3 ..... 4 .....

(e) Schumann, *Kinderszenen* ('Fast zu ernst')

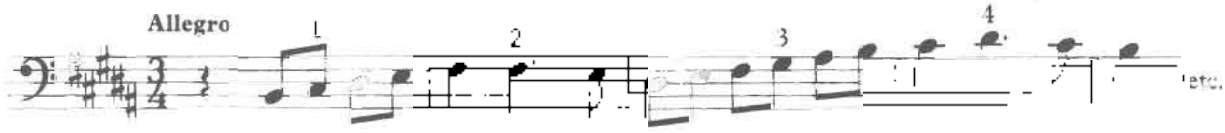
Key ..... 1 ..... 2 .....

3 ..... 4 .....

Exercise 23
(continued)

Berlioz, *The Damnation of Faust* (Serenade)

(f)

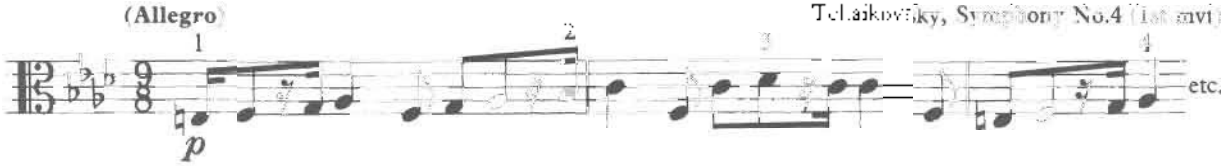


Key ..... 1 ..... 2 .....

3 ..... 4 .....

Tchaikovsky, Symphony No.4 (1st mvt)

(g)



Key ..... 1 ..... 2 .....

3 ..... 4 .....

Liszt, Piano Concerto No.2 (1st mvt)

(h)

Key ..... 1 ..... 2 .....

3 ..... 4 .....

F Four-bar rhythms

Some suggestions concerning the ways in which a four-bar rhythm might be planned were made in *Music Theory in Practice*, Grades 2 and 3. In Grade 4, nothing needs to be added to those general rules, but they must now be applied to the new rhythms and time signatures.

Exercise 24 Compose four-bar rhythms beginning as follows.

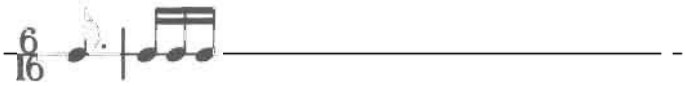
(a)

(b)

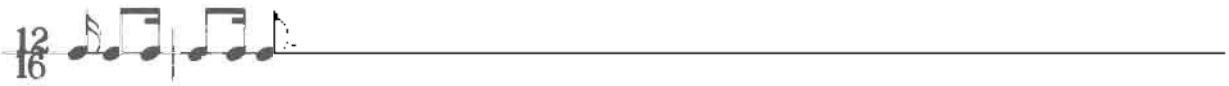
(c)

(d)

(e)

(f) 

(g)

(h) 

Exercise 25 Use each of the following in a four-bar rhythm, though not necessarily at the beginning.

(a) a breve in $\frac{4}{2}$

(b) a triplet in $\frac{4}{8}$

(c) a duplet in $\frac{9}{8}$

(d) two consecutive crotchet rests in $\frac{6}{4}$

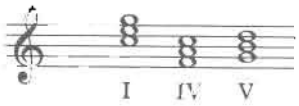
(e) a double-dotted minim in $\frac{4}{4}$

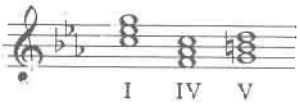
(f) a note tied over a bar-line in $\frac{9}{16}$

G Triads and chords on I, IV and V

(see *The AB Guide to Music Theory*, 8/1–2)

In earlier grades, the only triad included was that on the tonic, the first degree of the scale. In Grade 4, candidates should also be able to recognise and write triads on the 4th and 5th degrees, i.e. the subdominant and dominant triads, e.g. –

C major 

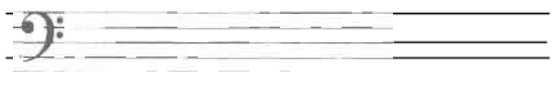
C minor 

These three triads – tonic, subdominant, dominant – are the 'primary' triads of the key. They can be indicated by roman numerals: I, IV and V respectively.

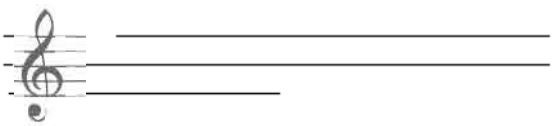
It is important to remember that the dominant triad in a minor key requires an accidental: the third of the chord has to be raised a semitone, since it is the leading note of the scale. Hence the B♮ in the above example.
Similarly, the dominant triad of A minor is:

Exercise 26 After each of the following clefs, write the key signature of the given key, followed by the three primary triads: tonic, subdominant, dominant. Identify the triads by writing I, IV or V underneath.

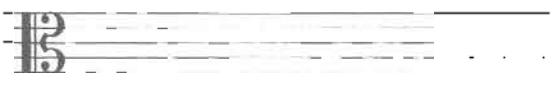
G major ....



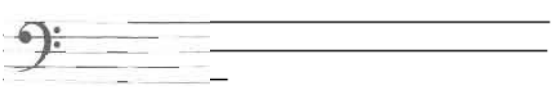
D minor ....



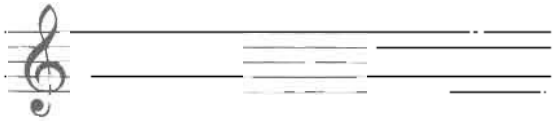
D♭ major ....



F♯ minor ....

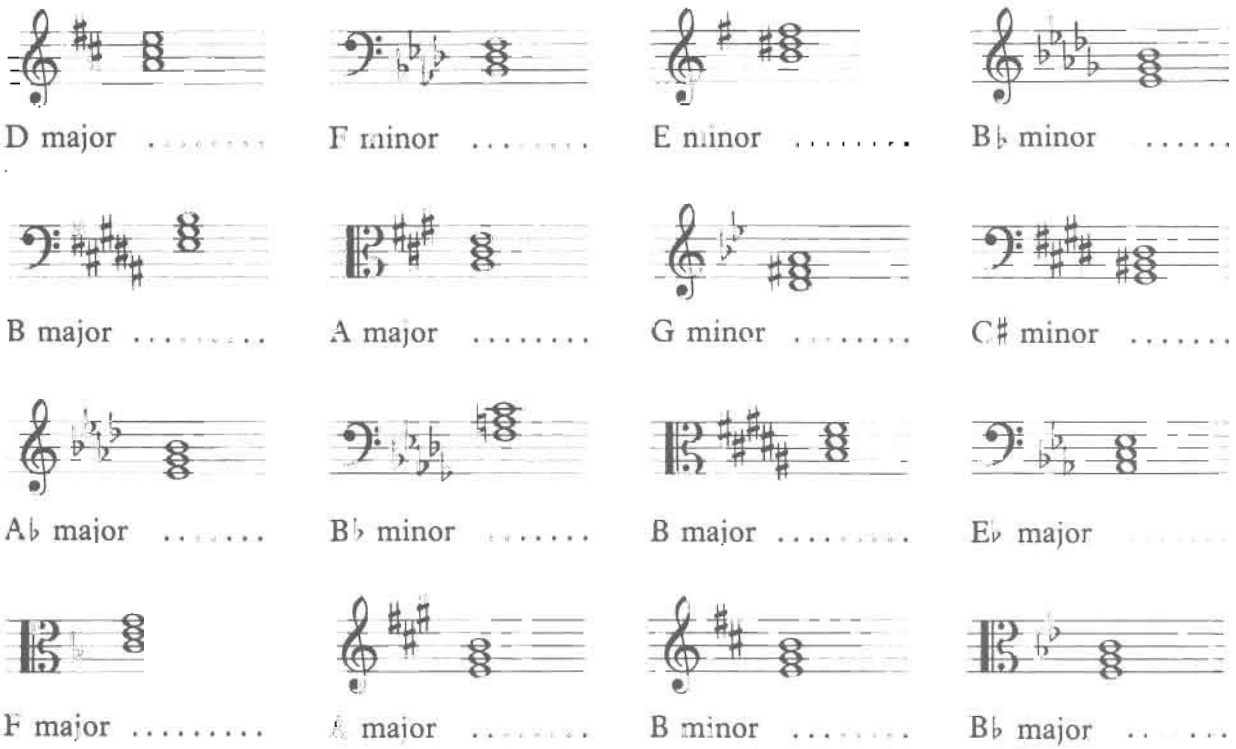


E major ....

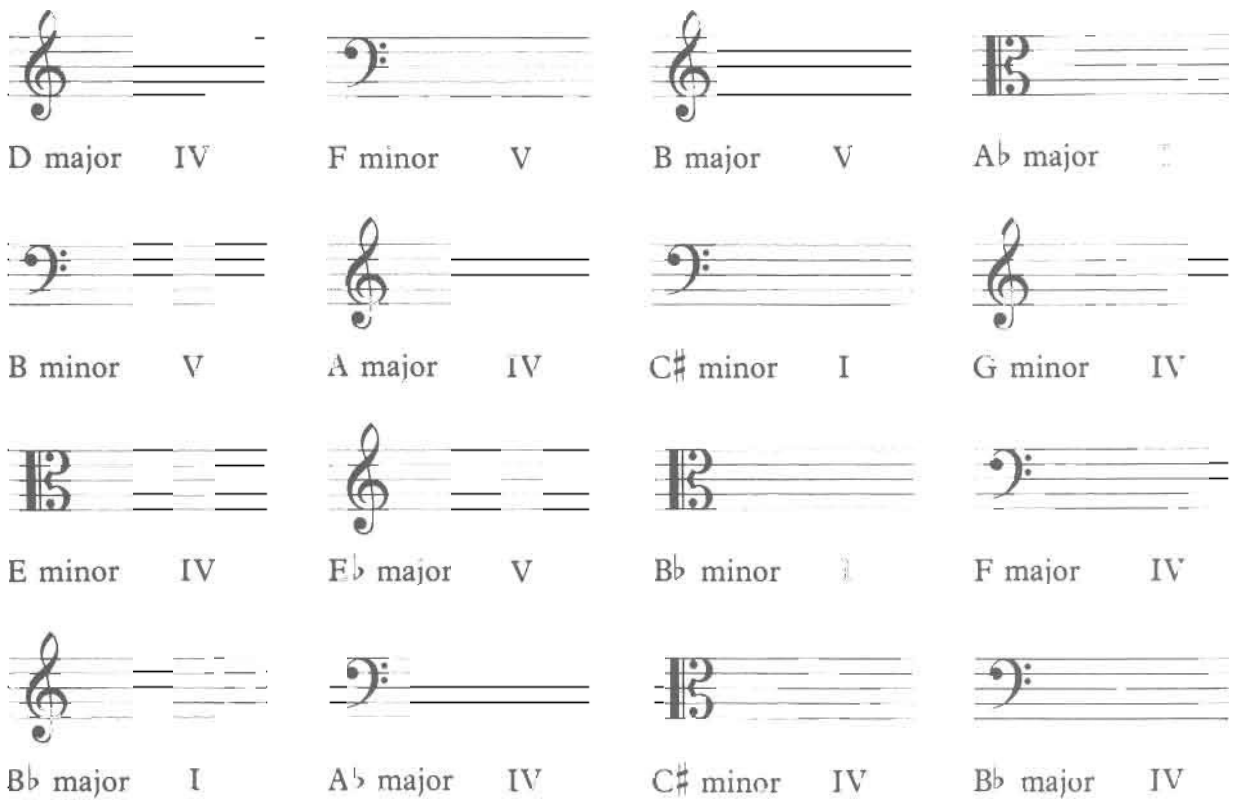


G♯ minor ....

Exercise 27 Identify each of these triads by writing I, IV or V underneath.



Exercise 28 Write triads as indicated in the given keys. Do not use key signatures, but add the necessary accidentals before notes which need them.

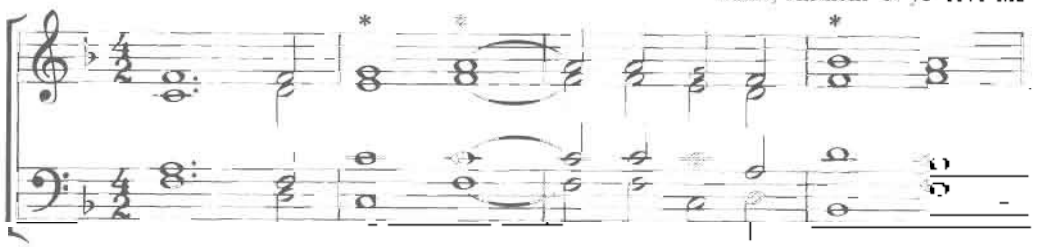


You may also be asked to recognise (though not to write) chords made from the notes of the three primary triads. Again, they can be indicated by I, IV and V. The lowest note of the triad, its 'root', will always be at the bottom (i.e. the chords will be 'in root position') in this grade.

Exercise 29 Name the key of each of these passages, and identify each of the chords marked * by writing I, IV or V underneath.

Tallis, Anthem 'If ye love me'

(a)

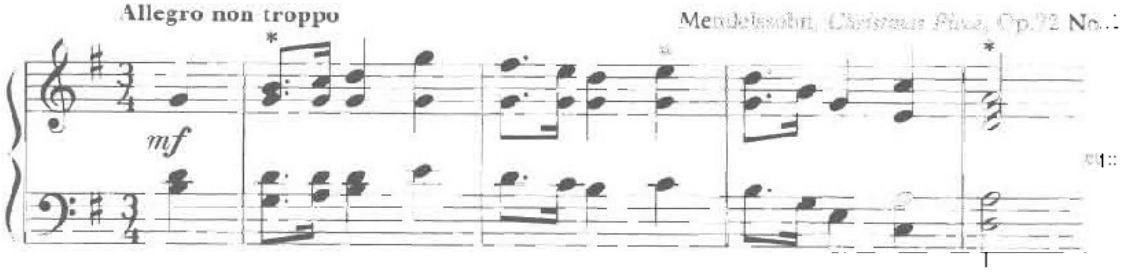


Key . . . . . .

Allegro non troppo

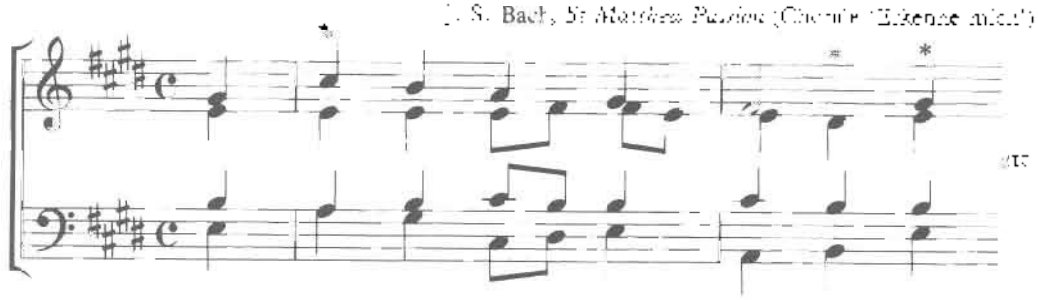
Mendelssohn, *Christmas Piece*, Op.72 No.1

(b)



Key . . . . . .

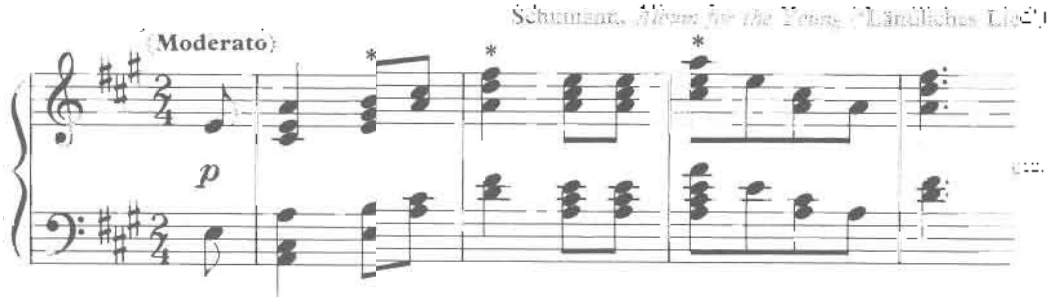
J. S. Bach, *St Matthew Passion* (Chorale 'Ehrende ander')

(c)

Key . . . . . .

Schumann, *Album for the Young* ('Ländliches Lied')

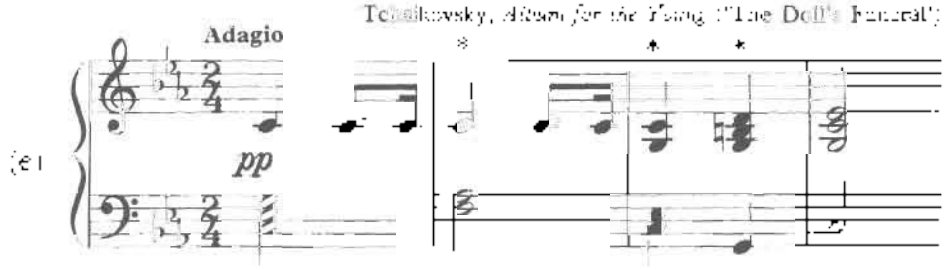
(Moderato)

(d)



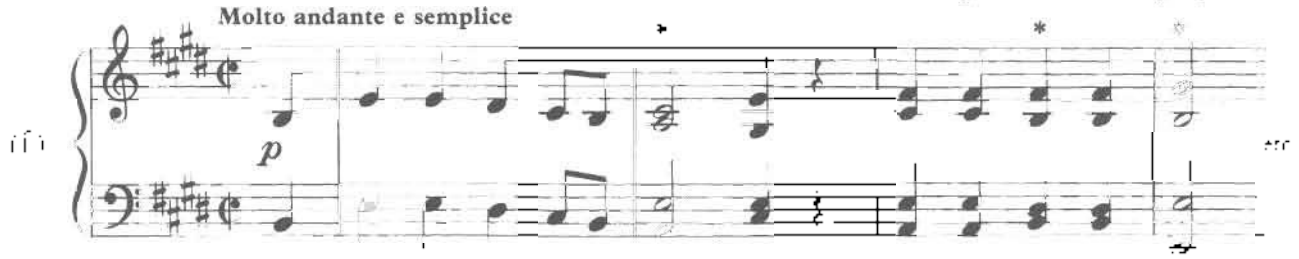
Key . . . . . .

Tchaikovsky, *Album for the Young* ("The Doll's Funeral")



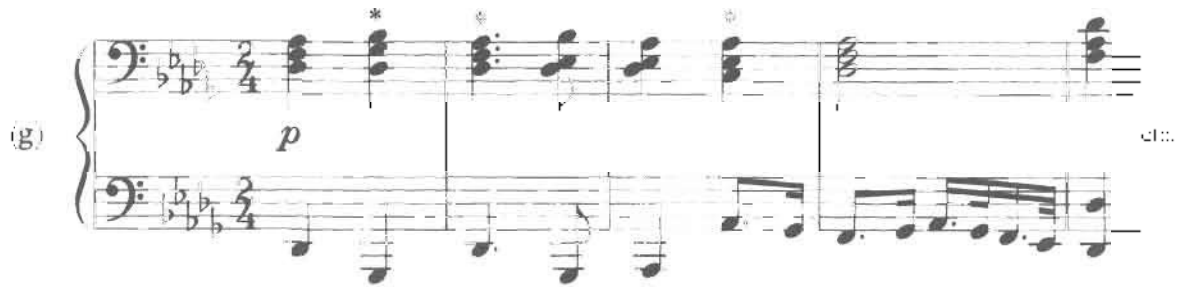
Key . . . . . .

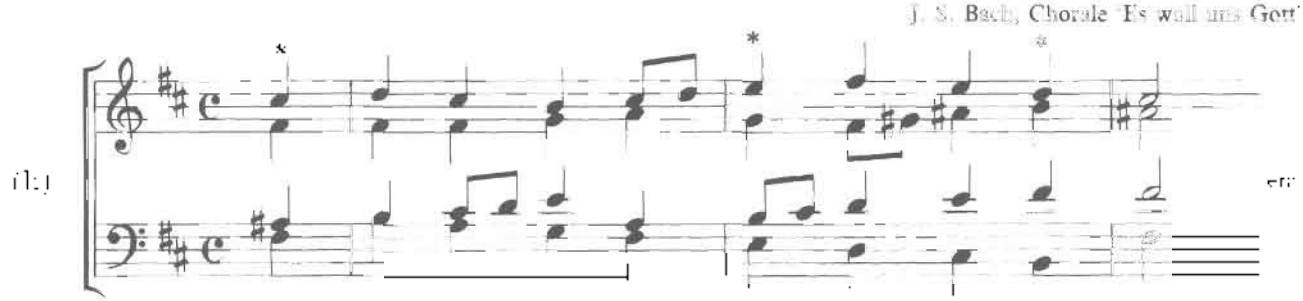
Grieg, *Watchman's Song*, Op 12 No 3



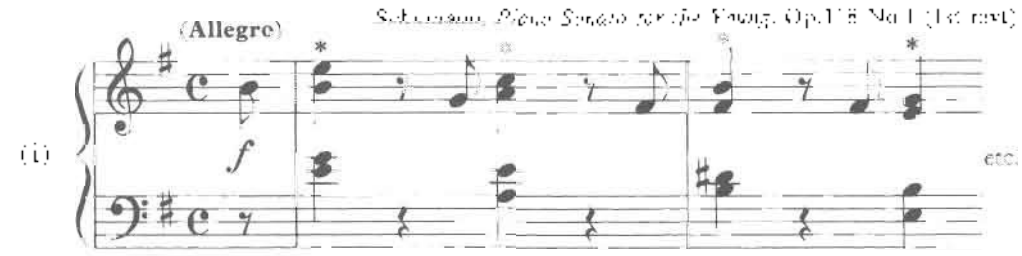
Key . . . . . .

Andante con moto

Beethoven, Piano Sonata, Op 27 (2nd mvt)

Key . . . . . .

J. S. Bach, Chorale 'Es woll uns Gott

Key . . . . . .

(Allegro)

Schumann, *Piano Sonata for the Young*, Op 118 No 1 (1st mvt)

Key . . . . . .